PROPOSAL FOR TOPIC APPROVAL TO BE SUBMITTED TO THE UNIVERSITY OF MUMBAI FOR THE PH.D DEGREE INTHE SUBJECT OF ENGLISH

Title of the topic	:	"Interrogating the Existing Social Structure: A Critical Analysis of the Issues of Resistance and Identity in Select Dalit Poetry"
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The proposal should be submitted under the following headings:

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Theme:

Literature has the power to bring about revolutionary changes in society by inspiring and reformative actions by the members of society. This fact makes literature a very potent tool and it has been utilized by revolutionary and reformist forces. The present Research is an attempt to analyze the cultural and literary output called 'dalit poetry' of India and abroad produced by the select Dalit poets living in India and abroad in order to find out the voices of resistance and struggle for identity which is the result of their location in the marginalized group of the caste ridden Indian society. The themes of the select dalit poetry reflect the harsh and hard realities of their day-to-day life. The poetry written by dalit poets provide useful insights into the question of dalit identity and their resistance against the discrimination faced by them. For the present Ph.D. research project entitled "Interrogating the Existing Social Structure: A Critical Analysis of the Issues of Resistance and Identity in Select Dalit Poetry", the select poems of the representative Dalit poets from Maharashtra, Karnataka, Bengal, Odia, Gujrat and the diasporic dalit poets abroad shall be chosen which are available in anthologies entitled *An Anthology of Dalit Literature*-Edited by Mulk Raj Anand and Eleanor Zelliot, *Dalit Poems, Songs and Dialogues from Bengal in English* Translation published by Ababil books Kolkata, *Current of Blood* by Namdeo Dhasal published by Navyana publishing Pvt.Ltd, *Blues From Bhimnagar Poems* by Yogesh Maitreya published by Published by Panther's Paw Publication,2020, *White Paper* by Sharan Kumar Limbale published by Authorspress, *Ms Militancy* by Meena Kandasamy published by Navyana Publishing, *Cast Out: Poems of Anger and Angst* by Basudev Sunani published by Rupantar, Bhuvaneshwar and *Ozone Layer* by Dr.Uttam Ambhore etc. It proposes to analyse a cross section of dalit poetry from Maharashtra, Karnataka, Tamil Nadu, Bengal Odia and some dalit voices from abroad.

Importance of the Theme and Significance of the Study:

In Dalit poetry, we often find that the poets try to make it a vehicle to express resistance and depict their own identity and its major reflections and its reflexes of marginalization factor, secretly blooming into the discriminatory mindset of the Upper Caste people. Through the poems they try to depict their pains, torture, agony, depression, the miserable conditions where they live due to the hegemony of the upper caste Hindu. Dalit poets often use their poems as the effective tool to mirror their suppressions, torturous incubations, muted rebel, inhuman injustice which is the result of the savage attitude towards them. Mostly the thematic approachesof Dalit poetry are the tool or the vehicle used to find their own Identity. Every stratum is all about the discrimination, unlikeliness and sometimes intellectual marginalization done using the cleverly devised tools used by the dominant "other" against the ostracised people of the society. These sets of poems or the selected poetry, highlight the outcaste people's struggle to discover their own identity.

At this stage, I find these select Poetry as a powerfully-coded symbol of finding their own identity. Through this selected Dalit poems of diverse background and demography we would be able to bring out the reflections of the victimized voices and social subordination erupted through subtle and pointed writings.

The present project is also significant due to the changing scenario of the world community on the forefront of social, cultural and structural identity forum. Dalit Poetry is the much-needed outburst of the exploited people who have been robbed of their identities. They understand that, it's high time for them to make space for the self-narratives of their suppressed anger and the legacy of ill-treatment inflicted on them by the upper caste through this platform of poetry.

The history of injustice this community has been suffering needs to be stopped once and for all. These Select Dalit Poetry depicts the brutal, realistic face of the acidic societal status of the dominant section of Indian society. This study would take a step towards bringing in a brighter tomorrow by sensitizing the present spokespersons of the so called main stream class. The themes of the poetry suggests that Dalits are still held captive by the self-interests of the oppressor. This study will make the intellectual oppressors to understand and rectify their

social stratum. There is a need of fallback buffers of rectification in behavioural attitudes of the so-called upper class to be devised for these reflections of traumatic expressions of the Poets through their poetry, realistically conveying their sufferings, agony etc. infront of the world.

This study would attract many non-dalit writers to equip more ideas of the salt elements of thedark societal structural identities.

The main stream poets, writers would realize that the aesthetics of non-dalit poetry and dalit poetry must get an equal status and importance.

The new thinkers, philosophers and reformers would realise the traumatic survival and situations are the outcome of the contemporary Dalits life cycle and reflection literature.

Objectives of the Study:

- To explore quest for Identity in select Dalit Poetry
- To study poetic devices used in Dalit Poetry
- To study the style of writings in Dalit Poetry
- To find out backgrounds, legends and themes in Dalit Poetry
- To find out the societal impact of the selected Dalit Poetry
- To portray the Dalit agony of the downtrodden in Select Dalit Poetry
- To find out the reflections of individual or group identity of the dalit self across different regions of India and abroad
- To explore the root of creation of consciousness to the masses
- To provide the insights of traumatic experiences and the quest of humanity in the poetry.

Conceptual framework:

Identity theory is a family of views on the relationship between mind and body. Identity crisisis a term which is coined by the theorist Erikson and it refers to the self-analysis that is conducted by a person about himself and also about the perception of himself. This is a theme which has been explored by various novelists at different points of time in world literature.

Erikson (1970) defines an identity crisis as a period of intense analysis and exploration of various ways of viewing oneself. Erikson's fascination with identity began as a child. Erikson, who was raised Jewish, had a Scandinavian appearance and frequently felt like an outsider in both groups. Later studies of cultural life among the Yurok of northern California and the Sioux of South Dakota aided in the formalisation of Erikson's ideas about identity development and crisis. Identity, according to Erikson, is "a subjective sense as well as an observable quality of personal sameness and continuity, coupled with some belief in the sameness and continuity of some shared world image." This can be a gloriously obvious quality of unself-conscious living in a young person who has found himself as he has discovered his sense of belonging.

We see in him a unique synthesis of what is irreversibly given that is, body type and temperament, giftedness and vulnerability, infantile models and acquired ideals with the open choices provided by available roles, occupational possibilities, values offered, mentors met, friendships formed, and first sexual encounters" (Erikson, 1970).

The birth of a new order and the search for one's own identity is worth noting, however, that the changes that occurred confronted the traditional value system that ruled over Indian society with authority. In comparison to previous years, the concept of Identity gap gained new impetus and became more decisive. The establishment of a new order and system became mandatory.

In theory, when India gained independence in 1947, so did the Dalits. The reality on the groundis quite different. On paper, untouchability was declared unconstitutional in India, but people of that caste were never free of the stigma in practice. Because of India's monolithic social structure, they remained unpurchased slaves of the upper castes. The trajectories of subjugationand exploitation continued unabated. There was outrage, and action was taken to stop the atrocity. The responding voices are numerous, but their core concerns are pronounced and clear, as evidenced by an examination of Indian Dalit poetry. The previously dormant volcano of their hearts erupts, releasing lava of their rage, discontent, frustration, and anguish flows outwith force as in J. V. Pawar's "Birds in prison": When it comes to selfhood and identity, the Dalit Literary Community of Indians is extremely important. In the post-Independence, the sizeof the Indian Dalit Literary Community in India is gradually growing.

Although Dalit writing can be traced back centuries in Indian history, it received a boost in thetwentieth century, particularly in the form of a distinct identity as 'marginal literature' or Dalit literature—the term becoming a category for Dalit rhetoric after its first use in the MaharashtraDalit Sahitya Society's 1958 Dalit Conference. However, before delving into the development of Dalit literature, it is important to note that the term Dalit is a modern terminology, coined by the community itself after the dawn of the literary movement of the 1950s-60s and the rise of the "Dalit Panthers", though it is also believed that Ambedkar coined the term in his writingsin Bahishkrut Bharat in 1928. Previously attributed with their increased literary voice, the Dalit identity took on new forms, such as untouchable or harijan.

Finally, it is necessary to recognise that Dalit literature is now a comprehensive revolutionary category that represents all marginal voices seeking to be heard. For radical Dalit thinkers likeBaburao Bagul, it is built and extended in such a way that it can carry the history of all oppressed people's revolutionary struggles, and it has the 'ontological ability to define itself with all the lower castes, tribal people, working classes, and women. Thus, 'Dalitness' is multi- layered in India and becomes an organic part of all people in mass society.

Key words:

1. “Dalit”: Historically speaking, the name "Dalit" refers to a group of individuals in India who were regarded as belonging to the lowest caste under the caste system. The term "Dalit," which meaning "oppressed" or "downtrodden," is used to refer to people who have experienced untouchability, social isolation, and prejudice.

2. "Ambedkarite" is a term that refers to people who support Dr. B.R. Ambedkar, a well-known social reformer, lawyer, and creator of the Indian Constitution. An "Ambedkarite" is someone who adheres to Dr. Ambedkar's beliefs and principles, which place a strong emphasis on social justice, equality, and the advancement of underprivileged groups like Dalits.

3. “Ideologies”: Ideologies are systems of beliefs, values, and principles that influence how people view the world and direct their behaviour. There are many ideas that support the rights, dignity, and empowerment of Dalits within the context of Dalit movements.

4. “The Dalit Movement”: The Dalit Movement is a sociopolitical movement that aims to end the prejudice and historical injustices that Dalits have had to endure. It aims to fight for social justice, equal rights, and the abolition of caste-based prejudice.

5. “Dalit consciousness”: Dalits have a sense of pride in their identity, history, and fight against oppression, which is referred to as having a "Dalit consciousness." It entails acknowledging historical injustices and putting out effort to create a future that is more egalitarian.

6. “Reflections”: In this sense, "reflections" may relate to thought and analysis about the Dalit experience, their past, and the difficulties they currently confront. It might also mean the act of the Dalit community reflecting on its place in society and its goals.

7. “Identity”: The traits and qualities that characterize a person or a group make up identity. Dalits' experiences in history, social standing, and battles against caste-based oppression all influence who they are today.

8. “Identity Crisis”: An identity crisis is a time when a person experiences conflict and confusion over who they are and where they fit in. This phrase could be used to refer to the difficulties Dalits have in balancing their traditional caste-based identities with their desires for equality and social advancement.

These phrases represent the complex landscape of Dalit identity, history, and social movements that seek to correct past wrongs and bring about social equality. In order to establish a society that is more just and inclusive, the Dalit movement and its associated philosophies, such as Ambedkarism, have a considerable impact on changing societal attitudes and structures.

Hypothesis

The present research project hypothesizes that there is quest for Identity in Dalit Poetry. Different generations of dalit poets in different parts of India use their poems as powerful tools of resistance against the onslaught of discrimination of all types meted out to them by the high and mighty social elites. Their poetry throws light on their miserable conditions, sufferings, pain, torture and depression in reactionto the treatment they receive from the upper caste Hindus. There is traumatic experiences and the quest of humanity in the in-select Dalit poetry

Limitations of the Study:

There is a tremendous output of poetry written by dalit poets all over in different languages and different regions of India. Hence, it is not possible to include all dalit poets in this present research project. However, this projects includes representative dalit poets from Maharashtra, Karnataka, Bengal, Orissa, Gujarat and some from abroad only as primary texts/sources. If references are made to poets other than the above, it shall only for the purpose of references and incidental comparisons and they shall not be studied as primary texts/sources for this research project.

Data Collection and Methodology:

This research would be conducted to identify the identity crisis in select Poetry. Majorly about 45-50 poems of the eminent dalit poets would be studied and analysed. These poems are basically from the dalit poets of diverse background. They are selected for their diverse demographic culture. To study the poets, analytical and sociological approach shall used in the analysis of selected dalit poems in the light of the main focus of this research. Since, the poets belong to different regions with subtle cultural backgrounds, they may also be studied from the perspective of cultural studies. The relevant secondary data shall be collected by visiting national libraries as well as different libraries in those specific regions. Also the possibility of getting the perspectives in regional languages and responses in media can also be verified to enrich the critical analysis. If needed, the poets' interviews shall be taken and their first hand experiences shall be used to bring clarity in the analysis.

Some of the keywords like 'Dalit., 'Ambedkarite', 'ideologies' 'Dalit Movement', 'Dalit Consciouness', 'Reflections', 'Identity', 'Identity crisis' would be discussed and analysed as per the context and necessity in the course of analysis.

In the thematic analysis, Coding and decoding of the identities and their crisis would be examined,identified to find out more about the broad themes, patterns and styles of the poems.

Literature Review:

A lot of work has been done on Dalit literature in general and dalit poetry in particular in various regional languages. However, very little work is available in English using new interdisciplinary perspectives. Of late the history of dalit liberatory thought is traced back to ancient and medieval saints, Gurus and social reformers born in India who fought for the liberation of mankind and suppressed identities.

J. K. Mishra in his study, *A Critical Study of Dalit Literature in India* writes that the Primary motive of Dalit literature is the liberation of Dalits. Dalit struggle against castes tradition has a long history. For example, in Kannada, it goes back to the first Vachana poet of the 11th century, Chennaiah, the cobbler. The 12th century Dalit saint Kalavve challenged the upper castes in the following words:

"Those who eat goats, foul and tiny fish: Such, they call caste people. Those who eat the Sacred Cow That showers frothing milk for Shiva, Such they call out-castes".

Another important scholar and critic Mangalam Harish has done a lot of work on Dalit poetry. In his "*Tamil Dalit literature: An Overview* he maintains that Dalit voice in literature could not find its distinct place in Tamil literary domain until late 1980s or early 1990s. The Dravidian politicsthat made its presence felt in Tamil Nadu during the nationalist movement and the subsequentcoming to power of political parties consumed by Dravidian ideology in the period ranging from the sixties to eighties of the twentieth century led to an effective silencing of the Dalit voice in literary/cultural domain.

Similarly, a study on Dalit identity is by Ranjana Singh**,** entitled *Dilemma Of Identity In Sarankumar Limbale's The Outcaste* wherein she focuses on the Identity of a person is concerned with the self- esteem self- image of a whole community either it is real or imaginary which deals with the existence and role, because here author is very much confused about his identity being a poor, illegitimate Dalit child. "How are we related to others? "Nothing standing differences in the nature of Dalit movements and the meaning of identity, there has been a common quest- the quest for equality,self-dignity and eradication of untouchability" Over all these questions are related with every person being a member of Dalit community. The dilemma of the identity of the author started right from his birth Limbale was anguished firstly by the bad luck of birth in such community. The title Akkarmashi itself announces the identity crisis of the writer as he belongs two different class and castes. His mother Masamai, belonged to Mahar community but she marrieswith a high caste person of Mahar community named Ithal Kamble.

Muthukkaruppan Parthasarathi's work on Dalit poetry is entitled *Preliminary Remarks on Dalit Poetry: Rethinking Marxism*, (2018). The writer argues that Dalit literature originally emerged in the Marathi language as a literary response to the everyday oppressions of caste in mid-twentieth-century independent India, critiquing caste practices by experimenting with various literary forms. Subsequently, Dalit literature emergedas a remarkable phenomenon in various Indian languages. By commenting on a selection of poems from Marathi, Telugu, Tamil, and Malayalam, this essay introduces Dalit poetry against the backdrop of the various historical contexts within which they emerged. It suggests that though the anticaste consciousness that developed in Maharashtra (in western India) played an influential role in Dalit poetry, the distinct historical contexts and specific concerns of various vernacular publics were what shaped the poetry in each language. The essay also suggests that Dalit poetry does not sit easily with the nomenclature of "Indian literature" or "Indian writing" due to the ways in which the concept "Dalit" emerged as a critique of national identity.

Rameshchandra Parmar, President of Gujarat Dalit Panther and editor of "Panther" and "Akrosh" magazines, is a Dalit Poet, wherein, he says, "that which provides a platform for the formation of casteless and classless society." It is also necessary to give expression to the world exploitation and injustice" Valjibhai Patel, the editor of Dalit Mitra magazine and the director-activist of the Council for Social Justice, has passed away. The broadest definition: anything that depicts the reality of human life and its sufferings Poetry by Dalits. (Parmar)

Neerav Patel's *Gujarati Dalit Poetry 1978 2003: A study* is a pioneering work on dalit poetry. He is a Dalit poet, statesthat any poem that expresses opposition to and desires for Dalit is the abolition of injustice, exploitation, and oppression caused by the caste/varna system poetry. Another major Dalit poet, Praveen Gadhvi, defines it as "that whichthe joys and emotions and rights and dignity of the Dalits is Dalit poetry."

Bijender Singh's *Marginality and Subaltern Issues in African Australian American and Indian Dalit Writings*" is another important work on comparative analysis of Dalit poetry with similar marginal subjects. He focuses on the argument that Dalits know what it is like to be burned - to be burned in the fires of sorrow, misery, hatred, disrespect, injustice, inequality, and untouchability. Non-Dalits have no such experience. Dalits have unique life experiences that non-Dalits do not have. Only Dalit writers can authentically express their

experiences, while others fail in their attempts. Non-Dalit writers may sympathise with Dalits and wish them well,but their experiences with Dalits are not secondary because they describe someone else's saga of sorrow. They are the only observers or spectators of Dalit torture and exploitation; they are not victims. This difference in experiences between Dalits and non-Dalits distinguishes the writings of Dalit and non-Dalit authors.

Asit Biswas from Bengal interrogates the society to know his own position in the hierarchical society depicts the anguish of partition and the subsequent identity politics of the Namashudra people as he perceives the Namashudra to be the most noticeably terrible survivors of partition. According to him, the Namashudra people group lives in a different limit, separate yard. In his brief Biswas observes such an identity crisis in his poem A Separate Court Yards: "Why are we here?" Why is this the case?a distinct courtyard? Who should I approach?Who will bring me to justice? As Yet Unborn, after seventy years of liberty,who will bring me to justice? After seventy years of liberty, the majority of West Bengal's Dalits living in ghettos next to rail tracks beneath their homes, short battered tents Aside from that, they will lose their Bengali social and etymological way of life as they migrate.

However, there is no comprehensive work on the resistance, interrogation and issues of existence from the point of view of identity politics with special reference to the dalit poetry from east, west and south regions of the country. The earlier works are too selective and scattered. Hence, the present research shall certainly make value addition to the existing literature on dalit poetry.

Tentative Scheme of Chapterisation:

Chapter I: Introduction

The first chapter shall make a comprehensive review of the origin and development of dalit literature in general and dalit poetry in particular with special reference to the poets at hand. It shall also make special introduction of the selected poets and the relevance of their work and mission in the cultural identity politics of Indian society from time to time. It shall also introduce, the objectives, relevance, significance and methodology of the study.

Chapter II: Early Interrogation, Resistance and Assertion of Identity in Marathi Dalit Poetry

This chapter shall be a critical analysis of the first generation of post independence dalit poets from Maharashtra. Select poems of towering personalities in the Marathi dalit poerty, Namdeo Dhasal and Wamandada Kardak shall be analysed with special focus of the issues of resistance and identity politics. The poems of Wamandada Kardak from *An Anthology of Dalit Literature* edited by Mulk Raj Anand and Eleanor Zelliot shall be chosen for analysis.

Maharashtra's Wamandada Kardak was the one singer, shahir, musician, poet and lyricist who changed the structure and politics of music. He is called the modern Kabir, for, beginning from Maharashtra, he made music the weapon of the masses, by imagining and singing of the idea of Prabuddha Bharath. He used for his songs and poems a language which cannot be distinguished from the vernacular of the masses, the dalit-bahujans among whom he lived and wrote most of his songs. Yet, it is not his words but his life's philosophy that really made this radical change possible. In his autobiography, Majhya JivanachGaan (The Song of My Life) published in 1996, Wamandada writes with complete awareness of what he had sought to achieve, "I broke the boundaries of Chaturvarnya," he says. "Likewise, I am free from the framework of the science of poetry." Wamandada acknowledges that "rhyming is unavoidable" in songs; and that rhyme and meter cannot be easily broken down. "I have broken the rules of musicology. Nevertheless, there is a science to our singing too." He viewed his "only duty" as a singer was to talk about Buddha, Phule and Ambedkar in his songs. To do so, "I immersed myself into each and every aspect of human life", he writes. "I have been singing the song of humans, and humans have accepted it. It is true that I do not sing songs about the glorification of love… I have never cared about literary principles. I have been publishing my songs as a representation of the anxiety of a restless man," he says. He drew upon the same anxiety in a 1993 speech he delivered at the All India Ambedkari Literature Convention in Wardha. It has been recorded in *Mohal*, published by Arun Pathare in 2004. "I have accepted the language of illiterate people and that became the language of my songs." The people, their hopes, losses, dreams, their aspirations, their pain, their joys and their language are the content of Wamandada's songs and all his writings. All these emerged from his ideological roots in Buddha, Phule and Ambedkar's thought. That is why people are

the central force and pivotal content of his poems, songs and music. Wamandada wrote and performed for fifty five years. He arrived as a poet when the Ambedkar movement was reaching its climax in the form of the Buddhist conversions of 1956. His songs and performances then gave the anti-caste movement a new dimension. In the poem "Send My Boy to School" translated by Priya Adarkar, Waman Kardak appeals to the master to sent his /her child to school to become a great man in life and she is ready to stitch his suit by his/her needle. The selected poems of Waman Kardak from the anthology are:

"I Don't Get Angry" (Page no. 93)

"In The Darkness Within Me" (Page no. 95)

"Send My Boy to School"

Similarly, some poems of Namdeo Dhasal shall be chosen from *A Current of Blood* by Namdeo Dhasal. Namdeo Dhasal (1949-2014) founded Dalit Panther, the militant organisation modelled on Black Panther, in 1972. The same year he published Golpitha, a poetry collection that became a landmark in Marathi literature. He went on to publish eight collections of poetry. In 2004, the Sahitya Akademi bestowed on Dhasal the only Lifetime Achievement Award it gave during its golden jubliee celebrations.

Dilip Chitre was a bilingual poet who translated the poems of Namdeo Dhasal in the anthology entitled *A Current of Blood*.

"Ode To Ambedkar" page no 12 – *Golpitha* – 1972

"Their Orthodox Pity" page no 22 – *Golpitha* - 1972

"The Song Of The Dog And Republic" page no 36 – *Moorkha Mhatarayane Dongar Halavile* - 1975

"Ode To Dr. Ambedkar" page no 52 – *Tuhi Yatta Kanchi* – 1981 (What is your grade)

"Speculation On A Shirt" page no 65 – *Gandu Bagicha* – 1986 (*Arsefuckers Park*)

Chapter III: Discourse of Resistance and Identity in Select Dalit Poetry (Regional Poets of Karnataka-Maharashtra)

This chapter shall analyse the discourse of resistance and identity in the select poems of Sharankumar Limbale, Uttam Ambhore and Siddalingaiah. The anthologies such as *White Paper, Ozone Layer, My People* shall be the sources for the poems under study. It shall document the various types of discrimination faced by the poets depending on their region and their special response to those situations through their poetry. Poems such as the following shall be studied for detailed discussion:

"Who Am I?" by Sharankumar Limbale page no. 29

"14th April" by Sharankumar Limbale page no. 43

"Torch" by Sharankumar Limbale page no. 42

"Being Auman" by Sharankumar Limbale page no. 58

"Caste" by Sharankumar Limbale page no. 63

"Freedom" by Uttam Ambhore page no 15

"Regionder" by Uttam Ambhore page no 19

"An Ingreatful Wretch" by Uttam Ambhore page no 21

"Democracy" by Uttam Ambhore

"How It Is Like An Outsider" by Uttam Ambhore

"My People" by Siddalingaiah

"Come Be The Snakes That Strike" by Siddalingaiah

Chapter IV: Interrogating the East and the Assertion of Bangla and Odia Dalit Poets (Regional Poets of Bengal-Odisha)

This chapter shall deal with the issues in the select poems of poets like Asit Biswas, Sarkar, Basudev Sunani etc. from Bengal and Orissa. Due to the location of the said poets and their specific problems such migration and partition, the caste victims have suffered different and

multiple levels of discrimination, agony and deprivation. The select poems for analysis may include poems such as the following:

"The Untouchable" by Sudhir Mullick-page no 122

"Known Unknown" by Amar Biswas page no 1233
"Strange Country" by Amar Biswas page no 124

"To An Eternal Soul" by Hemendubikash Choudhury page no 1335.
"The Way" by Sonalisa Das page no 140

"How Much Longer" by Tulsicharan Mandal page no 1567.

"The Sunrise" by Parimal Baidya page no 162

"My Poems" by Ashisbaram Sarkar page no 165

"Oath Taking" by Gurupada Mandal page no 167

"Wake Up" by Jatitindra Mohan Majumder page no 176

"Prayer" by Basudev Sunani page no. 9

"Haju Tandi" by Basudev Sunani page no. 43

"This Crow" by Basudev Sunani age 32

"Sadanand Sees The Queen" by Basudev Sunani page 34

"Body Purification" by Basudev Sunani page 54

Chapter V: Interrogating the Sanctity of Discrimination and Assertation for Dignified Existence (Diasporic and Other Regional Poets)

This chapter discusses the diasporic voices in dalit poetry along with other regional poets who interrogate the sanctity of discrimination and assert their voice of defense for dignified existence on par with others in the society. Some of the poets chosen for detailed discussion are the most recent ones too like Meena Kandasamy, L.S. Rokade, Heera Bansode, Nirav Patel etc.

Poems such as the following may be included for detailed study:

"I Shall See My Dark" by Meena Kandaswamy page no. 24

"Ms Militancy" by Meena Kandaswamy page no. 36

"The Noble Eight Fold Paths" by Meena Kandasamy page no. 51

"Prayers To The Red Slayer" by Meena Kandaswamy page no. 42

"Eating Dirt" by Meena Kandaswamy page no. 18

"To Be Or Not To Be Born" by L.S.Rokade page no 1 *'No Entry For The New Sun'*

"Send My Boy To School" by Waman Kardak page no 8 *'No Entry For The New Sun'*

"No Entry For The New Sun" by Vilas Rashinkar page no 24 *'No Entry For The New Sun'*

"Wall" by D.S.Dudhalkar *'No Entry For The New Sun'*

"Thathagata: Two poems" by Bhagwan Sawaipage *'No Entry For The New Sun'*

"Algorithm For Converting A Shudra Into Brahmin"Published In *'The Little Magazine' Voices From The Margine And The Poetics Of Revistance*

"In Once My Silence Held You Spellbound" page no 8 *"Poetry of commitment"* by Neerav Patel

"Before The Vedas" by Baburao Bagul

"Bosom FRIEND" by Hira Bansode Page no 27 from*'Walt Whit man'*

Chapter VI: Conclusion:

The journey of Dalit poetry through time has been a profound exploration of resistance, identity, and the challenges faced by the marginalized community within the existing social structure. This critical analysis of the evolution of Dalit poetry underscores the remarkable progression of both the art form and the concerns it addresses.

As time progressed, Dalit poetry evolved from mere protest to a multifaceted expression of the Dalit experience. The research highlights the expansion of themes from immediate oppression to encompass wider social, economic, and political issues. It also brings into focus the Dalit

poets' exploration of identity, culture, and history, reclaiming their heritage and reframing their identity from a perspective of pride rather than shame. This shift marked the development of a stronger Dalit consciousness, fostering a sense of belonging and empowerment within the community.

The research brings to the forefront nuanced and intersectional concerns expressed in Dalit poetry. Beyond caste discrimination, poets began addressing issues such as gender inequality, economic exploitation, and educational disparity that compounded the struggles of Dalit individuals. This broadened scope highlighted the interconnected nature of various forms of discrimination, emphasizing the need for a holistic approach to social transformation.

Apart from the evolution of Dalit poetry thematically, that it has gained recognition as a legitimate literary genre is evident from the earlier chapter analysed. Poets like Namdeo Dhasal, Meena Kandasamy, and many others have transcended regional boundaries, creating a pan-Indian movement that resonates with Dalits across the country. This movement has helped forge a unique Dalit literary identity while contributing to larger socio-political discourse.

In conclusion, this study delves into the world of Dalit Poetry with a comprehensive exploration of its various dimensions. The quest for identity, a central theme within this body of work reveals the intricate layers through which Dalit poets will express their unique identities and perspectives. The analysis of poetic devices employed in Dalit Poetry will shed light on the creative techniques that poets will use to convey their powerful messages. The study of writing styles will illuminate the diverse approaches that Dalit poets will take in articulating their thoughts and experiences.

Furthermore, the investigation into the backgrounds, legends, and themes in Dalit Poetry will unravel the rich tapestry of cultural, historical, and social influences that shape these poetic expressions. The societal impact of select Dalit Poetry will be assessed, highlighting its role in challenging prevailing norms and advocating for social change. The portrayal of Dalit agony and the depiction of the downtrodden's struggles will bring to the forefront the poignant narratives that these poems will encapsulate.

The study will also showcase the universality of the Dalit experience, transcending geographical boundaries. By exploring the reflections of individual and group identities across different regions of India and abroad, the research will underscore the global resonance of Dalit

voices. Additionally, the study will trace the root of consciousness creation, illustrating how these poems will contribute to raising awareness and fostering a collective sense of consciousness among the masses.

Lastly, the analysis of traumatic experiences and the quest for humanity within Dalit Poetry will provide profound insights into the emotional and intellectual landscapes of the poets. Through their verses, they will encapsulate and convey the profound struggles and aspirations of not just the Dalit community, but humanity at large.

In sum, this study will offer a multi-faceted understanding of Dalit Poetry, revealing its significance as a potent medium for self-expression, social critique, and cultural transformation. The insights gained from this exploration will contribute to the broader discourse on identity, social justice, and the power of literature to effect change. The trajectory of Dalit poetry reflects a journey from resistance against oppressive norms to the celebration of identity and the articulation of complex concerns to eventual celebration of triumph. This progression showcases the growth of a vibrant literary tradition that has catalyzed social change by challenging deeply rooted prejudices and advocating for a more inclusive society. As Dalit poetry continues to evolve, it remains an integral part of the ongoing struggle for social justice and equality, offering a platform for marginalized voices to be heard and understood.

This chapter shall sum up the discussion in the foregoing chapters and draw conclusions. It shall also include recommendations and suggestions for further studies.

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